



# FINE ETCHINGS AND LITHOGRAPHS

*WITH OTHER PRINTS AND ORIGINAL DRAWINGS*

*Property of*

DOUGLAS HARTSHORNE

CHARLES B. EDDY

HARRY C. SCOFIELD

JOHN H. MULLIKEN AND

MRS. J. E. MASTBAUM

*And from the Collection of the Late*

MRS. ANNIE N. WESSON

WITH A FEW OTHER PROPERTIES

*Public Sale April 26 at 8:15 p. m.*



AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES · INC

30 EAST 57TH STREET · NEW YORK

1935



SALE NUMBER 4177

FREE PUBLIC EXHIBITION

*From Saturday, April 20, to Time of Sale*  
*Weekdays 9 to 6 • Sunday 2 to 5*

• • •

PUBLIC SALE

*Friday, April 26, at 8:15 p.m.*

• • •

EXHIBITION & SALE AT THE  
AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES • INC

30 East 57th Street  
New York City

• • •

*Sales Conducted by*

HIRAM H. PARKE • OTTO BERNET  
A. N. BADE • H. E. RUSSELL JR.

1935





"MELENCOLIA" BY ALBRECHT DURER

[NUMBER 80]

14400-P1853

*Fine Etchings, Dry-Points, Engravings  
Lithographs, and Woodcuts by*

BELLOWS • BENSON • BRISCOE • BONE • CAMERON  
DURER • HADEN • MERYON • PENNELL • REMBRANDT  
WHISTLER • ZORN • AND OTHERS

ORIGINAL DRAWINGS BY RODIN AND FORAIN

MEZZOTINTS BY S. ARLENT-EDWARDS

*SOLD BY ORDER OF THE VARIOUS OWNERS*

*Douglas Hartshorne, Rye, New York*

*Charles B. Eddy, Plainfield, New Jersey*

*Harry C. Scofield, Newtonville, Mass.*

*John H. Mulliken, New York City*

*Mrs. J. E. Mastbaum, New York City*

*And Others*

*And from the Collection of the Late*

*Mrs. Annie N. Wesson, Grafton, Mass.*

*Sold by Order of Walter G. Wesson*

*And Willis E. Sibley, Executors*

Public Sale April 26, at 8:15 p. m.



AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES • INC

1935

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*Priced Catalogues*

A priced copy of this Catalogue may be  
obtained for One Dollar for each  
Session of the Sale



AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES • INC

DESIGNS ITS CATALOGUES  
AND DIRECTS ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

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## *Conditions of Sale*

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[ 1 ]

All bids are to be PER LOT as numbered in the catalogue.

[ 2 ]

The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final.

[ 3 ]

Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

[ 4 ]

The name of the buyer of each lot shall be given immediately after the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.

[ 5 ]

Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the owner nor the Company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

[ 6 ]

Articles not paid for in full and not called for by the purchaser by noon of the day following that of the sale may be turned over by the Company to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser, and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the bill has not been paid in full by noon of the day following that of the sale, the Company reserves the right, any other stipulation in these conditions of sale to the contrary notwithstanding, in respect to any or all lots included in the bill, at its option, either to cancel the sale thereof or to resell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency sustained in so doing.

[E]

[7]

Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, owners reserve the right to bid.

[8]

The Company exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect, or imperfection, but guaranty is not made either by the owner or the Company of the correctness of the description, genuineness, authenticity or condition of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

[9]

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[11]

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EXCEPT BY AN OFFICER OF THE COMPANY ]

ARTHUR SWANN, DIRECTOR OF BOOK AND PRINT DEPARTMENT

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AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES · INC

*New York: 30 EAST 57TH STREET*



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## Evening Session

Friday, April 26, 1935, at 8:15

Catalogue Numbers 1 to 161 Inclusive

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### HEINRICH ALDEGREVER

German: 1502-1555.

#### ALDEGREVER, HEINRICH

1. THE STORY OF SUSANNA. *Set of four engravings.*  
*Bartsch Vol. VIII, Nos. 30 to 33.* GOOD IMPRESSIONS. An unidentified collector's mark, "WA", appears on the back of each.

### JOHN TAYLOR ARMS

American contemporary.

#### ARMS, JOHN TAYLOR

2. THE TWINS; PLACE PLUMEREAU, TOURS. *Two etchings.*  
Proofs, signed in pencil. BOTH FINE IMPRESSIONS.

#### ARMS, JOHN TAYLOR

3. LE PENSEUR DE NOTRE DAME. *Etching.*  
Proof, signed in pencil. VERY FINE IMPRESSIONS. Accompanied by a letter from the artist to the present owner describing this plate and its making.

### HANS SEBALD BEHAM

German: 1500-1550.

#### BEHAM, HANS SEBALD

4. ADAM AND EVE; DEATH AND THE YOUNG WOMAN. *Two engravings.*  
*Bartsch Vol. VIII, Nos. 6 and 149.* Respectively Third and Second States. VERY FINE IMPRESSIONS. Framed.

### GEORGE BELLWS

American: 1882-1925.

#### BELLWS, GEORGE

5. MY FAMILY, No. 2. *Lithograph.*  
*Bellows Cat. No. 10.* Proof, signed in pencil by the artist and Bolton Brown, the printer. FINE IMPRESSION on India paper. Framed.

BELLOWS, GEORGE

6. BETWEEN ROUNDS, No. 1. *Lithograph.*  
*Bellows Cat. No. 70.* Proof, signed in pencil by the artist and Bolton Brown, the printer. FINE IMPRESSION. Framed.

BELLOWS, GEORGE

7. BETWEEN ROUNDS, No. 1. *Lithograph.*  
*Bellows Cat. No. 70.* Proof, signed in pencil by the artist and Bolton Brown, the printer. FINE IMPRESSION. Framed.

BELLOWS, GEORGE

8. THE SAWDUST TRAIL. *Lithograph.*  
*Bellows Cat. No. 76.* Proof, signed in pencil. FINE IMPRESSION on thin paper. Framed.

BELLOWS, GEORGE

9. DEMPSEY AND FIRPO. *Lithograph.*  
*Bellows Cat. No. 89.* Proof, signed in pencil by the artist and Bolton Brown, the printer. FINE IMPRESSION. Framed.

VERY RARE. The most dramatic and exciting fight ever staged for the heavy-weight championship of the world.

BELLOWS, GEORGE

10. EMMA IN A CHAIR, OR LADY WITH A FAN. *Lithograph.*  
*Bellows Cat. No. 100.* Proof, signed in pencil by the artist and Bolton Brown, the printer. On India paper.

BELLOWS, GEORGE

11. NUDE STUDY, WOMAN LYING ON A PILLOW. *Lithograph.*  
*Bellows Cat. No. 130.* Proof, signed in pencil by the artist and Bolton Brown, the printer. FINE IMPRESSION. Framed.

BELLOWS, GEORGE

12. INTRODUCING THE CHAMPION, No. 2. *Lithograph.*  
*Bellows Cat. No. 172.* Proof signed in pencil. FINE IMPRESSION, framed. *Rare.*

FRANK W. BENSON

American contemporary.

BENSON, FRANK W.

13. FISH HAWK. *Etching.*  
*Paff No. 18.* Proof, signed in pencil. FINE IMPRESSION. *One of thirteen proofs; extremely rare.*



[NUMBER 14]

BENSON, FRANK W.

14. BROAD BILLS. *Dry-point.*

*Paff No. 153. Second State. Proof, signed in pencil. VERY FINE IMPRESSION. Of the published state the edition was limited to 155 proofs.*

[See illustration]

BENSON, FRANK W.

15. YELLOWLEGS NO. 2. *Etching.*

*Paff No. 162. Published State. Proof, signed in pencil. Edition limited to 150 proofs.*



BENSON, FRANK W.

16. SUMMER YELLOWLEGS. *Dry-point.*

*Paff No. 168. Published State. Proof, signed in pencil. Edition limited to 150 proofs.*

BENSON, FRANK W.

17. REFLECTIONS. *Dry-point.*

*Paff No. 197. Trial E. Proof, signed in pencil. VERY FINE IMPRESSION. Only two impressions were made of this state, and only sixty-four in all, including the published state.*

BENSON, FRANK W.

18. CLOUDY DAWN. *Etching.*

*Paff No. 215. Proof, signed in pencil. FINE IMPRESSION. Edition limited to 150 proofs.*

BENSON, FRANK W.

19. LITTLE BLUEBILLS. *Dry-point.*

*Paff No. 216. Published State. Proof, signed in pencil. VERY FINE EARLY PROOF, No. 5. Edition limited to 150 proofs.*

BENSON, FRANK W.

20. ON THE RED HEAD GROUNDS. *Etching.*

*Paff No. 237. Published State. Proof, signed in pencil. FINE IMPRESSION. Edition limited to 150 proofs.*

BENSON, FRANK W.

21. DARKENING SKY. *Dry-point.*

*Paff No. 253. Published State. Proof, signed in pencil. FINE IMPRESSION. Edition limited to 150 proofs.*

BENSON, FRANK W.

22. DARKENING SKY. *Dry-point.*

*Paff No. 253. Published State. Proof, signed in pencil. FINE IMPRESSION. Edition limited to 150 proofs.*

BENSON, FRANK W.

23. OVER CURRITUCK MARSHES. *Dry-point.*

*Paff No. 259. Published State. Proof, signed in Pencil. FINE IMPRESSION. Edition limited to 150 proofs.*

BENSON, FRANK W.

24. OVER CURRITUCK MARSHES. *Dry-point.*

*Paff No. 259. Published State. Proof, signed in pencil. FINE IMPRESSION. Edition limited to 150 proofs.*

BENSON, FRANK W.

25. CANVASBACKS. *Etching.*

*Paff No. 261.* Published State. Proof, signed in pencil. FINE IMPRESSION. *Edition limited to 150 proofs.*

BENSON, FRANK W.

26. RAINBOW COVE. *Etching.*

*Paff No. 263.* Published State. Proof, signed in pencil. FINE IMPRESSION. *Edition limited to 150 proofs.*

BENSON, FRANK W.

27. RAINBOW COVE. *Etching.*

*Paff No. 263.* Published State. Proof, signed in pencil. FINE IMPRESSION. *Edition limited to 150 proofs.*

BENSON, FRANK W.

28. ON SWIFT WINGS. *Etching.*

*Paff No. 264.* Published State. Proof, signed in pencil. FINE IMPRESSION. *Edition limited to 150 proofs.*

BENSON, FRANK W.

29. ON SWIFT WINGS. *Etching.*

*Paff No. 264.* Published State. Proof, signed in pencil. FINE IMPRESSION. *Edition limited to 150 proofs.*

BENSON, FRANK W.

30. WINTER WILDFOWLING. *Etching.*

*Paff No. 265.* Published State. Proof, signed in pencil. FINE IMPRESSION. *Edition limited to 150 proofs.*

BENSON, FRANK W.

31. RUNNING THE RAPIDS. *Etching.*

*Paff No. 269.* Published State. Proof, signed in pencil. FINE IMPRESSION. *Edition limited to 150 proofs.*

BENSON, FRANK W.

32. SWINGING IN. *Etching.*

*Paff No. 272.* Published State. Proof, signed in pencil. FINE IMPRESSION. *Edition limited to 150 proofs.*

BENSON, FRANK W.

33. THE PUNTER. *Etching.*

*Paff No. 273.* Published State. Proof, signed in pencil. FINE IMPRESSION. *Edition limited to 150 proofs.*

BENSON, FRANK W.

34. THE PASSING FLOCK. *Etching.*

*Paff No. 277.* Published State. Proof, signed in pencil. FINE IMPRESSION. *Edition limited to 150 proofs.*



[NUMBER 35]

BENSON, FRANK W.

35. HERE THEY COME. *Dry-point.*

*Paff No. 278. Published State. Proof, signed in pencil. VERY FINE IMPRESSION. Edition limited to 150 proofs.*

Attached to this print is an autograph letter from the artist describing his plate "Evening Flight".

[See illustration]

BENSON, FRANK W.

36. HERE THEY COME. *Dry-point.*

*Paff No. 278. Published State. Proof, signed in pencil. VERY FINE IMPRESSION. Edition limited to 150 proofs.*



BENSON, FRANK W.

37. LONE YELLOWLEGS. *Dry-point.*

*Paff No. 280. Proof, signed in pencil. FINE IMPRESSION. Edition limited to 150 proofs.*

BENSON, FRANK W.

38. TURNSTONES. *Dry-point.*

*Paff No. 283. Published State. Proof, signed in pencil. FINE IMPRESSION. Edition limited to 150 proofs.*

BENSON, FRANK W.

39. TWO BLACK DUCKS. *Dry-point.*

*Subsequent to Paff. Proof, signed in pencil. VERY FINE IMPRESSION. Edition limited.*

BENSON, FRANK W.

40. ETCHINGS AND DRYPOINTS.

An Illustrated and Descriptive Catalogue. *With an original etching by Benson and reproductions of all the plates catalogued. Volume IV only. 4to, cloth-backed boards. Boston and New York, 1929*

One of 600 numbered copies. With a signed proof impression of "Flying Pintail" by Benson.

EDMUND BLAMPIED

English contemporary.

BLAMPIED, EDMUND

41. THE WHEELBARROW RACE; POTATO RACE. *Two etchings.*

*Proof, signed in pencil. FINE IMPRESSIONS. Editions limited.*

BLAMPIED, EDMUND

42. OLD PIER HEAD. *Dry-point.*

*Proof, signed in pencil. FINE IMPRESSION. With an autograph letter by the artist concerning the print.*

BLAMPIED, EDMUND

43. AUNT ELIZABETH. *Dry-point.*

*Proof, signed in pencil. FINE IMPRESSION. Edition limited.*

BLAMPIED, EDMUND

44. THE STRANGER. *Dry-point.*

*Proof, signed in pencil. FINE IMPRESSION. Edition limited.*

## MUIRHEAD BONE

Scottish contemporary.

### BONE, MUIRHEAD

45. DEMOLITION OF ST. JAMES', EXTERIOR. *Dry-point.*  
*Dodgson No. 207.* Third State of four. Proof, signed in pencil.  
FINE IMPRESSION.

### BONE, MUIRHEAD

46. STOCKHOLM. *Dry-point.*  
Proof, signed in pencil. FINE IMPRESSION. *Edition limited.*

## FRANK BRANGWYN AND CAMILLE FONCE

### BRANGWYN, FRANK, AND FONCE, CAMILLE

47. RIVER WITH AQUEDUCT; THE FLOWER MARKET. *Two large etchings.*  
Both signed proofs and FINE IMPRESSIONS; the second listed is printed  
in colors on vellum.

## ARTHUR BRISCOE

English contemporary.

### BRISCOE, ARTHUR

48. IN THE TRADES. *Etching.*  
*Subsequent to Laver.* Proof, signed and numbered in ink. FINE IM-  
PRESSION. *Edition limited to seventy-five proofs.*

### BRISCOE, ARTHUR

49. CASTING HER OFF. *Etching.*  
Proof, signed and numbered in ink. FINE IMPRESSION. *Edition*  
*limited to seventy-five proofs.*

### BRISCOE, ARTHUR

50. ON THE HARD. *Etching.*  
Proof, signed in ink. FINE IMPRESSION. *Edition limited to seventy-*  
*five proofs.*

### BRISCOE, ARTHUR

51. THE ORATOR. *Etching.*  
Proof, signed in pencil. FINE IMPRESSION. *Edition limited to*  
*seventy-five proofs.*

### BRISCOE, ARTHUR

52. MIZZEN TOPMAST CROSSTREES. *Etching.*  
Proof, signed in ink and numbered. VERY FINE IMPRESSION. *Edition*  
*limited to seventy-five proofs.*

BRISCOE, ARTHUR

53. FURLING THE FORESAIL. *Etching.*

Proof, signed in ink and numbered. FINE IMPRESSION. *Edition limited to seventy-five proofs.*

BRISCOE, ARTHUR

54. ON THE MAIN YARD. *Etching.*

Proof, signed in ink and numbered. FINE IMPRESSION. *Edition limited to seventy-five proofs.*

BRISCOE, ARTHUR

55. WALKING UP THE TOPSAIL. *Etching.*

Proof, signed in ink and numbered. FINE IMPRESSION. *Edition limited to seventy-five proofs.*

BRISCOE, ARTHUR

56. THE PILOT. *Etching.*

Proof, signed in pencil and numbered. FINE IMPRESSION. *Edition limited to seventy-five proofs.*

BRISCOE, ARTHUR

57. THE SEINE NET; THE WINKLE PICKER. *Two etchings.*

Proof, signed in ink and numbered. FINE IMPRESSIONS. *Edition of each limited to seventy-five proofs.*

BRISCOE, ARTHUR

58. THE OLD MAN; THE ORATOR. *Two etchings.*

Proofs, signed in ink and numbered. FINE IMPRESSIONS. *Limited to seventy-five proofs of each.*

BRISCOE, ARTHUR

59. THE ROARING FORTIES; AN ACT OF GOD; OYSTER DREDGES. *Three etchings.*

Proofs, signed in ink and numbered. *Each limited to seventy-five impressions.*

BRISCOE, ARTHUR

60. OYSTER GROUNDS; ON THE HARD. *Two etchings.*

Proofs, signed in ink and numbered. FINE IMPRESSIONS. *Each limited to seventy-five proofs.*

BRISCOE, ARTHUR

61. OYSTER DREDGING; ZAAND CREEK; THE SQUALL. *Three etchings.*

Proofs, signed in ink and numbered. FINE IMPRESSIONS. *Each limited to seventy-five proofs.*



BRISCOE, ARTHUR

62. THE CUTTY SARK; THE AERAEEL AND TAEPING; MAKING A PASSAGE.  
*Three etchings.*  
Proofs, signed in ink and numbered. FINE IMPRESSIONS. *Each limited to seventy-five proofs.*

BRISCOE, ARTHUR, AND GOSSE, S.

63. TWO ETCHINGS.  
The first, "Flight", a private plate by Briscoe *of which only eight impressions were made*, signed proof; the second called "An Effect of Light", signed proof by Sylvia Gosse.

BRISCOE, ARTHUR

64. A COMPLETE CATALOGUE OF THE ETCHINGS AND DRY-POINTS OF ARTHUR BRISCOE.  
By James Laver. *With an original etching by the artist, and 151 reproductions. Small 4to, cloth.* *London, 1930*  
One of 250 numbered copies.

GERALD LESLIE BROCKHURST

English contemporary.

BROCKHURST, GERALD L.

65. UNE DACQUOISE. *Etching.*  
Proof, signed in pencil. FINE IMPRESSION. *Edition limited to seventy-six proofs.*

FELIX BUHOT

French: 1847-1898.

BUHOT, FELIX

66. UN VIEUX CHANTIER À ROCHESTER. *Etching and dry-point.*  
*Bourcard No. 147.* Second State of two. Proof, signed in pencil and with the red owl stamp. FINE IMPRESSION on heavy paper.

SIR DAVID YOUNG CAMERON

Scottish contemporary.

CAMERON, SIR DAVID YOUNG

67. A LOWLAND RIVER. *Dry-point.*  
*Rinder No. 150.* Only State. Proof, signed in pencil and with the title and the following note in the artist's hand: "*5 proofs only*".  
*Extremely rare; only five or six impressions were made.*

CAMERON, SIR DAVID YOUNG

68. NOTRE DAME, DINANT. *Etching and dry-point.*  
*Rinder No. 394.* Third State of three. Proof, signed in pencil.  
SPLENDID IMPRESSION on thin Japan paper.

## MARY CASSATT

American: 1855-1926.

### CASSATT, MARY

69. JEUNE FILLE ET FILLETTE. *Etching.*

Proof, signed in pencil. FINE IMPRESSION.

## ROLAND CLARK

American contemporary.

### CLARK, ROLAND

70. FLYING GEESE. *Dry-point.*

Proof, signed in pencil. FINE IMPRESSION.

### CLARK, ROLAND

71. SOUTHLAND MARSH. *Dry-point.*

Proof, signed in pencil and marked "Trial 2." VERY FINE IMPRESSION. *Edition limited.*

### CLARK, ROLAND

72. OPEN WATERS. *Dry-point.*

Proof, signed in pencil. FINE IMPRESSION. *Edition limited.*

### CLARK, ROLAND

73. ENGLISH DUCKS; WOODCOCK. *Two etchings.*

Proofs, signed in pencil. BOTH FINE IMPRESSIONS. *Editions limited.*

## CLAUDE GELEE DE LORRAINE

French: 1600-1682.

### CLAUDE GELEE DE LORRAINE

74. LE BOUVIER. *Etching.*

*Robert Dumesnil No. 8.* Third State. FINE IMPRESSION. Framed.  
*Very rare.*

## CHARLES FRANÇOIS DAUBIGNY

French: 1817-1878.

### DAUBIGNY, CHARLES FRANÇOIS

75. LE PETIT PARC À MOUTONS. *Etching.*

*Delteil No. 55.* Third State of three. Signed in the plate and dated 1846. FINE PROOF on India paper. Framed.

VERY RARE. This impression is from the H. Giacomelli collection.

## DAVIES, KUHN, AND ROPS

### DAVIES, KUHN, AND ROPS

#### 76. THREE PRINTS.

"Pysche", color lithograph by A. B. Davies; "Performer", lithograph by Walt Kuhn; "Barmaid", by Felicien Rops. Two signed.

## HILAIRE GERMAIN EDGAR DEGAS

French: 1834-1917.

### DEGAS, H. G. EDGAR

#### 77. MANET ASSIS, TOURNÉ À GAUCHE. *Etching.*

*Deltail No. 15.* Second State of two. FINE IMPRESSION. *Extremely rare.*

## ALBRECHT DURER

German: 1471-1528.

### DURER, ALBRECHT

#### 78. THE VIRGIN WITH A CROWN OF STARS AND SCEPTRE. *Engraving.*

*Bartsch No. 32.* Dated 1516. FINE IMPRESSION. With narrow margin.

From the Vincent Mayer collection.

### DURER, ALBRECHT

#### 79. THE VIRGIN CROWNED BY ONE ANGEL. *Engraving.*

*Bartsch No. 37.* Dated 1520. FINE IMPRESSION.

### DURER, ALBRECHT

#### 80. MELANCHOLIA. *Engraving.*

*Bartsch No. 74.* Dated 1514. FINE IMPRESSION. In fine condition. *Very rare.* With the stamp of the "Öffentliche Kunstsammlung, Basel" on the back.

[See frontispiece]

### DURER, ALBRECHT

#### 81. THE OFFER OF LOVE. *Engraving.*

*Bartsch No. 93.* Attributed date about 1495. VERY BRILLIANT IMPRESSION in fine condition. *Rare.*



DURER, ALBRECHT

82. THE ASSUMPTION AND CORONATION OF THE VIRGIN; THE VIRGIN AS QUEEN OF THE ANGELS. *Two woodcuts.*  
*Bartsch Nos. 94 and 101. Dated 1510 and 1518 respectively. BOTH FINE IMPRESSIONS on the old watermarked paper.*

KERR EBY

American contemporary.

EBY, KERR

83. THE WHALERACK. *Etching.*  
Proof, signed in pencil. FINE IMPRESSION. *Edition limited to ninety proofs.*

EBY, KERR

84. HUNGERFORD BRIDGE; THE LOBSTER MAN. *Two etchings.*  
Proofs, signed in pencil. BOTH FINE IMPRESSIONS. *Editions limited to ninety proofs.*

S. ARLENT EDWARDS

American contemporary.

EDWARDS, S. ARLENT

- 84A. MADDELINA. *Mezzotint printed in colors.*  
Proof, signed in pencil. After the painting by Ghirlandaio. FINE IMPRESSION. Ornamental gilt frame.

EDWARDS, S. ARLENT

- 84B. LOUISE DE BOURBON. *Mezzotint printed in colors.*  
Proof, signed in pencil. After the painting by Mignard. FINE IMPRESSION. Ornamental gilt frame.

EDWARDS, S. ARLENT

- 84C. FRANCESCA. *Mezzotint printed in colors.*  
Proof, signed in pencil. After the painting by Ghirlandaio. FINE IMPRESSION. Ornamental gilt frame.

EDWARDS, S. ARLENT

- 84D. FRANCOIS II. *Mezzotint printed in colors.*  
Proof, signed in pencil. After the painting by Drouais. FINE IMPRESSION. Ornamental frame.

EDWARDS, S. ARLENT

84E. MADONNA. *Mezzotint printed in colors.*

Proof, signed in pencil. After the painting by Perugini. FINE IMPRESSION. Ornamental gilt frame.

EDWARDS, S. ARLENT

84F. SYMPATHY. *Mezzotint printed in colors.*

Proof, signed in pencil. After the painting by Greuze. FINE IMPRESSION. Ornamental gilt frame.

EDWARDS, S. ARLENT

84G. LA BELLE FERRONNIÈRE. *Mezzotint printed in colors.*

Proof, signed in pencil. After the painting by Leonardo da Vinci. Ornamental gilt frame.

EDWARDS, S. ARLENT

84H. MADONNA. *Mezzotint printed in colors.*

Proof, signed in pencil. After the painting by Fra Filippo Lippi. FINE IMPRESSION. Ornamental gilt frame.

HEDLEY FITTON

English: 1859-1929.

FITTON, HEDLEY

85. FRENCH CATHEDRAL (EXTERIOR). *Etching.*

Proof, signed in pencil. VERY FINE IMPRESSION. *Limited.*

JEAN LOUIS FORAIN

French: 1852-1931.

FORAIN, JEAN LOUIS

86. BALLET GIRL. *Original drawing.*

Pastel drawing in black and white on a gray ground. A girl in ballet costume and a gentleman in evening attire. Signed.

*Height, 6¼ inches; width, 4¼ inches*

FORAIN, JEAN LOUIS

87. FEMME NUE S'ESSUYANT LES PIEDS. *Lithograph.*

*Guerin No. 34.* Proof, signed in pencil. FINE IMPRESSION on thin paper.

FORAIN, JEAN LOUIS

88. BAIGNOIRE AU THEATRE. *Etching.*

*Guerin No. 41.* First State. Proof, signed in pencil. FINE IMPRESSION on heavy Van Gelder paper.

VERY RARE. From the Beurdeley collection.

FORAIN, JEAN LOUIS

89. LE REPOS EN EGYPT. *Etching.*

FINE IMPRESSION on old paper. Proof, signed in pencil. *Very rare.*

SEARS GALLAGHER

American contemporary.

GALLAGHER, SEARS

90. FIVE ETCHINGS.

Proofs, signed in pencil, of the following: "Rocky Coast", "Sea Coast", "Charles River", "Pickerel Pond", and "Fenway". ALL FINE IMPRESSIONS.

A FINE LOT.

GALLAGHER, SEARS

91. SIX ETCHINGS.

Proofs, signed in pencil, of the following: "Steady", "From Federal Hill, Baltimore", "Goose House", "Skating", "Boylston St.", and "Haying". ALL FINE IMPRESSIONS.

A DESIRABLE LOT.

## JOSEPH GRAY

English contemporary.

GRAY, JOSEPH

92. ROUNDING CAPE HORN; SCHIEHALLION; GLENESK. *Three etchings.*  
All proofs, signed in pencil. FINE IMPRESSIONS.

## FREDERICK L. M. GRIGGS

English contemporary.

GRIGGS, F. L. M.

93. EX ANGLICA PERDITA. *Etching.*  
Unique proof, signed in pencil and marked "*touched*" in ink by the artist. FINE IMPRESSION.

## SIR FRANCIS SEYMOUR HADEN

English: 1818-1910.

HADEN, SIR FRANCIS SEYMOUR

94. KENSINGTON GARDENS (The Small Plate). *Etching.*  
*Harrington No. 12.* Third State of three. Proof, signed in pencil.  
Framed.

HADEN, SIR FRANCIS SEYMOUR

95. ON THE TEST. *Dry-point.*  
*Harrington No. 20.* Trial Proof d. Proof, signed in pencil. VERY  
FINE IMPRESSION on thin paper.  
VERY RARE. From the collection of M. de Guizelin.

HADEN, SIR FRANCIS SEYMOUR

96. A SUNSET IN IRELAND. *Dry-point.*  
*Harrington No. 51.* Second State of two. Proof, signed in pencil.  
A RICH AND BEAUTIFUL IMPRESSION.





[NUMBER 97]

HADEN, SIR FRANCIS SEYMOUR

97. A SUNSET IN IRELAND. *Dry-point.*

*Harrington No. 51.* Second State of two. Proof, signed in pencil.  
VERY FINE IMPRESSION.

[See illustration]

HADEN, SIR FRANCIS SEYMOUR

98. WINDMILL HILL, No. 1. *Dry-point.*

*Harrington No. 163.* First State of two. Proof, signed in pencil.  
FINE IMPRESSION on old paper.

WILLIAM LEE HANKEY

English contemporary.

HANKEY, WILLIAM LEE

99. FOUR ETCHINGS.

"Cottage Toilet", "Blind Grandmother", "Etaples Fisherfolk", and  
"Evening". All proofs, signed in pencil. FINE IMPRESSIONS.

## ARTHUR WM. HEINTZELMAN

American contemporary.

HEINTZELMAN, ARTHUR WM.

100. OLD MAN IN ITALIAN CAP. *Etching.*

*Dodgson No. 69. Second State of two. Proof, signed in pencil.  
Edition limited to 250 proofs.*

HEINTZELMAN, ARTHUR WM.

101. MONTAGNARD H[AU]TE SAVOIE; ABDULLAH. *Two etchings.*

*Proofs, signed in pencil. FINE IMPRESSIONS. The first is one of eight impressions, and the second one of twenty impressions.*

## WILLIAM AUERBACH LEVY

American contemporary.

LEVY, WILLIAM AUERBACH

102. CABBY; MOTKE. *Two etchings.*

*Both proofs, signed in pencil. FINE IMPRESSIONS.*

## EDOUARD MANET

French: 1832-1883.

MANET, EDOUARD

103. LOLA DE VALENCE. *Etching and aquatint.*

*Delteil No. 3. Third State of five. FINE IMPRESSION. Printed in brown on India paper. Very rare.*

MANET, EDOUARD

104. ENFANT PORTANT UN PLATEAU. *Etching.*

*Delteil No. 66. First State, before the aquatint ground. FINE IMPRESSION. Proof on thin Japan paper.*

*VERY RARE. From the Loys Delteil collection.*

## ISRAHEL VAN MECKENEM

German: d. 1503.

MECKENEM, ISRAHEL VAN

105. LA PRESENTATION. *Engraving.*

*Bartsch Vol. VI, No. 37. Brilliant proof. On paper with watermark of an open hand. Extremely rare.*

## J. L. E. MEISSONIER

French: 1815-1891.

MEISSONIER, J. L. E.

106. LE GRAND FUMEUR. *Etching.*

*VERY FINE PROOF printed on thin paper and mounted. Framed.  
Very rare.*

## CHARLES MERYON

French: 1821-1868.

### MERYON, CHARLES

107. LE PONT AU CHANGE, PARIS. *Etching.*

*Delteil-Wright No. 24.* Fifth State of twelve, before the hearse on the bridge was changed to a covered wagon. Wide margin.

### MERYON, CHARLES

108. LA MORGUE, PARIS. *Etching.*

*Delteil-Wright No. 36.* Sixth State of seven. FINE IMPRESSION on India paper.

### MERYON, CHARLES

109. L'ARCHE DU PONT NOTRE-DAME, PARIS. *Etching.*

*Delteil-Wright No. 25.* Fourth State of seven. Proof on Hallines water-marked paper.

### MERYON, CHARLES

110. L'ABSIDE DE NOTRE DAME DE PARIS. *Etching.*

*Delteil-Wright No. 38.* Fifth State of eight. FINE IMPRESSION  
*Very rare.*

## STEPHEN PARRISH AND E. C. ROST

### PARRISH, STEPHEN, AND ROST, E. C.

111. IN PORT; LANDSCAPE. *Two etchings.*

Signed proofs. FINE IMPRESSIONS. Framed.

## JOSEPH PENNELL

American: 1858-1926.

### PENNELL, JOSEPH

112. ST. MARTIN'S BRIDGE, TOLEDO. *Etching.*

*Wuerth No. 312.* Published State. GOOD IMPRESSION.

### PENNELL, JOSEPH

113. THE DUMP, SERANG. *Etching.*

*Wuerth No. 611.* Proof, signed in pencil. *Probably only fifty were printed.*

### PENNELL, JOSEPH

114. THE GOLDEN CORNICE, No. 2. *Etching.*

*Wuerth No. 672.* Proof, signed in pencil. FINE IMPRESSION on old paper.

PENNELL, JOSEPH

115. APPROACH TO GRAND CENTRAL. *Etching.*  
*Wuerth No. 692.* Proof, signed in pencil. FINE IMPRESSION. *The edition was probably seventy-five proofs.*

PENNELL, JOSEPH

116. SHIPPING FROM COLUMBIA HEIGHTS. *Etching.*  
*Wuerth No. 834.* Proof, signed in pencil. FINE IMPRESSION on old paper.

REMBRANDT VAN RIJN

Dutch: 1606-1669.

REMBRANDT VAN RIJN

117. REMBRANDT IN PLUMED CAP: BUST IN OVAL. *Etching.*  
*Bartsch No. 23; Hind No. 110.* Second State of three, before the oval was made regular. VERY FINE AND RICH IMPRESSION. Signed in the plate and dated 1634. Has small hinge stain in lower blank corner.

REMBRANDT VAN RIJN

118. THE BLINDNESS OF TOBIT (THE LARGE PLATE). *Etching.*  
*Bartsch No. 42; Hind No. 252.* Only State. Signed in the plate and dated 1651. FINE IMPRESSION.

REMBRANDT VAN RIJN

119. CHRIST PREACHING (LA PETITE TOMBE). *Etching.*  
*Bartsch No. 67; Hind No. 256.* Only State. VERY FINE IMPRESSION on thin paper in perfect condition. *Very rare.*

REMBRANDT VAN RIJN

120. THE RAISING OF LAZARUS (The Small Plate). *Etching.*  
*Bartsch No. 72; Hind No. 198.* Second State of two. Signed in the plate and dated 1642. FINE IMPRESSION.

REMBRANDT VAN RIJN

121. ST. JEROME BESIDE A POLLARD WILLOW. *Etching.*  
*Bartsch No. 103; Hind No. 232.* Second State of two. Signed in the plate and dated 1648. FINE IMPRESSION with good margin.





[NUMBER 122]

# REMBRANDT VAN RIJN

122. LANDSCAPE WITH THREE COTTAGES. *Etching.*

*Bartsch No. 217; Hind No. 246.* Third State of three. Signed in the plate and dated 1650. VERY FINE IMPRESSION, in perfect condition.

From the George M. La Monte collection.

[See illustration]

# REMBRANDT VAN RIJN

123. LANDSCAPE WITH AN OBELISK. *Etching.*

*Bartsch No. 227; Hind No. 243.* Second State of two. FINE IMPRESSION with good margin.

# REMBRANDT VAN RIJN

124. THE WINDMILL. *Etching.*

*Bartsch No. 233; Hind No. 179.* Only State. Signed in the plate and dated 1641. Mounted.

## REMBRANDT VAN RIJN

125. CLEMENT DE JONGHE, PRINTSELLER. *Etching.*

*Bartsch No. 272; Hind No. 251.* Sixth State. Later impression.  
With the stamp of the Groningen "Société d'Amateurs d'art".

## REMBRANDT VAN RIJN

126. PORTRAIT OF JAN LUTMA. *Etching.*

*Bartsch No. 276; Hind No. 290.* Second State of three. Signed in the plate and dated 1656. FINE IMPRESSION on old Dutch paper.

## REMBRANDT AND DURER

### REMBRANDT AND DURER

127. ABRAHAM FRANZEN; ST. BARBARA. *Etching and woodcut.*

The first by Rembrandt; *Hind No. 291*, late state, good impression.  
The second a woodcut by Dürer; *Bartsch No. 24*. One framed.

## AUGUSTE RODIN

French: 1840-1917.

### RODIN, AUGUSTE

127A. NUDE RECLINING. *Watercolor drawing.*

Original watercolor and pencil drawing of a nude figure of a woman in a reclining position, her weight resting on her right arm. Signed in pencil. Framed.

*Height, 8 inches; width, 12 inches*

### RODIN, AUGUSTE

127B. PLONGEUST. *Watercolor drawing.*

Original watercolor and pencil drawing. Nude figure of a woman in a prone position with raised torso. Signed in pencil. Framed.

*Height, 13 inches; width, 9½ inches*

### RODIN, AUGUSTE

127C. NUDE FIGURE IN GYMNASTIC POSE. *Watercolor drawing.*

Original watercolor and pencil drawing. Figure of a woman, feet and forearms resting on the floor, body raised. Signed in pencil. Framed.

*Height, 9½ inches; width, 12½ inches*

RODIN, AUGUSTE

127D. NUDE FIGURE STANDING. *Watercolor drawing.*

Original watercolor and pencil drawing. Female figure at three-quarter length, partly draped with a yellow material. Signed in pencil. Framed.

*Height, 7¾ inches; width, 5 inches*

RODIN, AUGUSTE

127E. NUDE FIGURE KNEELING. *Watercolor drawing.*

Original watercolor and pencil drawing. Kneeling woman, arms held behind her back. Signed in pencil. Framed.

*Height, 12½ inches; width, 8¼ inches*

RODIN, AUGUSTE

127F. NUDE FIGURE KNEELING ON A STOOL. *Watercolor drawing.*

Original watercolor drawing. Figure of a woman, the right leg kneeling on a stool, the left outstretched resting on floor; body reaching over the stool and one arm outstretched. Signed in pencil. Framed.

*Height, 12 inches; width, 18 inches*

A splendid example.

LOUIS C. ROSENBERG

American contemporary.

ROSENBERG, LOUIS C.

128. FOUR ETCHINGS.

Signed proofs of the following: "La Badia, Florence", "Campo dei Jesuiti", "Porta Ostinese", and "Della Portica". ALL FINE IMPRESSIONS.

ROSENBERG, LOUIS C.

129. FOUR ETCHINGS.

Signed proofs of the following: "Torre del Oro", "Greek Coffee Shop", "Venice Market", and "Loggia della Podesta, San Gimignano". All signed proofs. FINE IMPRESSIONS.

ERNEST D. ROTH AND MARIE LAURENCIN

ROTH, ERNEST L., AND LAURENCIN, MARIE

130. CAMPO MARGHARITA; D'ARLECUIN. *Two etchings.*

Proof, signed in pencil, the latter printed in color. FINE IMPRESSIONS. *Limited.*

## HENRY G. RUSHBURY

English contemporary.

RUSHBURY, HENRY G.

131. ST. OLAVES, TOOLEY ST.; BOOKSTALLS, PARIS. *Two etchings.*  
Proofs, signed in pencil. FINE IMPRESSIONS.

## SIR FRANK SHORT AND ERNEST LUMSDEN

SHORT, SIR FRANK, AND LUMSDEN, ERNEST

132. FOUR ETCHINGS.

"April Day in Kent", and "Noon on the Zuyder Zee", by Short;  
"The Evening River", and "Ragged Sails", by Lumsden. All signed  
proofs. FINE IMPRESSIONS. With letters by both artists concerning  
the prints.

A FINE LOT.

## ALBERT STERNER

American contemporary.

STERNER, ALBERT

133. STUDY OF A TOE-DANCER. *Lithograph.*

Proof, printed in sanguine. Signed in the stone. FINE IMPRESSION.

## LUCAS VAN LEYDEN

German: 1494-1533.

VAN LEYDEN, LUCAS

134. ESTHER BEFORE AHASUERUS. *Engraving.*

*Bartsch Vol. VII. No. 31.* First State. Dated 1518 in the plate.  
GOOD IMPRESSION. *Extremely rare.*

VAN LEYDEN, LUCAS

135. THE RETURN OF THE PRODIGAL SON. *Engraving.*

*Bartsch Vol. VII, No. 78.* GOOD IMPRESSION. On paper water-  
marked with a Gothic P. *Very rare.*

VAN LEYDEN, LUCAS

136. JOSEPH BEFORE PHAROH; THE BAPTISM OF CHRIST. *Two engravings.*  
*Bartsch Vol. VII, Nos. 23 and 40.* VERY GOOD IMPRESSIONS. *Both rare.*



## VARIOUS ETCHERS

### VARIOUS ETCHERS

#### 137. THREE ETCHINGS.

"Brooklyn Bridge", by Wm. Walcott; "The Enthusiast", by E. Lumsden; "Summer Cloud, Arizona", by G. E. Burr. All signed proofs. FINE IMPRESSIONS.

### VARIOUS ETCHERS

#### 138. TWO ETCHINGS AND A MEZZOTINT.

"The Rising Moon", by Palmer; "Dutch Canal Scene", by C. A. Platt; "Landscape", mezzotint by Frank Short. All signed proofs.

### VARIOUS ETCHERS

#### 139. THREE ETCHINGS.

"Gypsies", by Brouet; "Wharf Scene", by Phillip Little; "An Old Hanse Town", by Haig. All signed proofs.

### VARIOUS ETCHERS

#### 140. FIVE ETCHINGS.

Three etchings by Wm. Walcott; "Boy with Sheep", by Duff; and "Westminster at Night", by Prefut. All signed proofs.

### VARIOUS ETCHERS

#### 141. FIVE ETCHINGS.

"Stormy Landscape with Shepherd and Dog" and "Landscape with Trees"; both unknown; "El Monto Frumentario, Assisi", by Celsini; and figures of men in twelfth and sixteenth century costume, a pair by Gaugengigl.

### VARIOUS ETCHERS

#### 142. SIX ETCHINGS.

"The Bowsprit", "Sand Dunes", and "Railroad with Bridge", signed proofs by Philip Kappel; "Winter Cypress", by Ernest Haskell; "Chinatown", by Winkler; and "Old Town", by Maxwell. All signed proofs.

## LEVON WEST

American contemporary.

### WEST, LEVON

143. THE BULL MOOSE. *Etching and dry-point.*  
*Torrington No. 85. Third State. Proof, signed in pencil. FINE*  
*IMPRESSION. Edition limited to 100 numbered proofs.*

## JAMES ABBOTT McNEILL WHISTLER

American: 1834-1903.

### WHISTLER, JAMES A. McNEILL

144. FUMETTE. *Etching.*  
*Kennedy No. 13. Fourth State of four. Signed in the plate. FINE*  
*IMPRESSION on thin Japan paper.*

### WHISTLER, JAMES A. McNEILL

145. THE KITCHEN. *Etching.*  
*Kennedy No. 24. Third State of three. Proof, signed with the pencil*  
*butterfly on the tab at the bottom. FINE IMPRESSION. Very rare.*

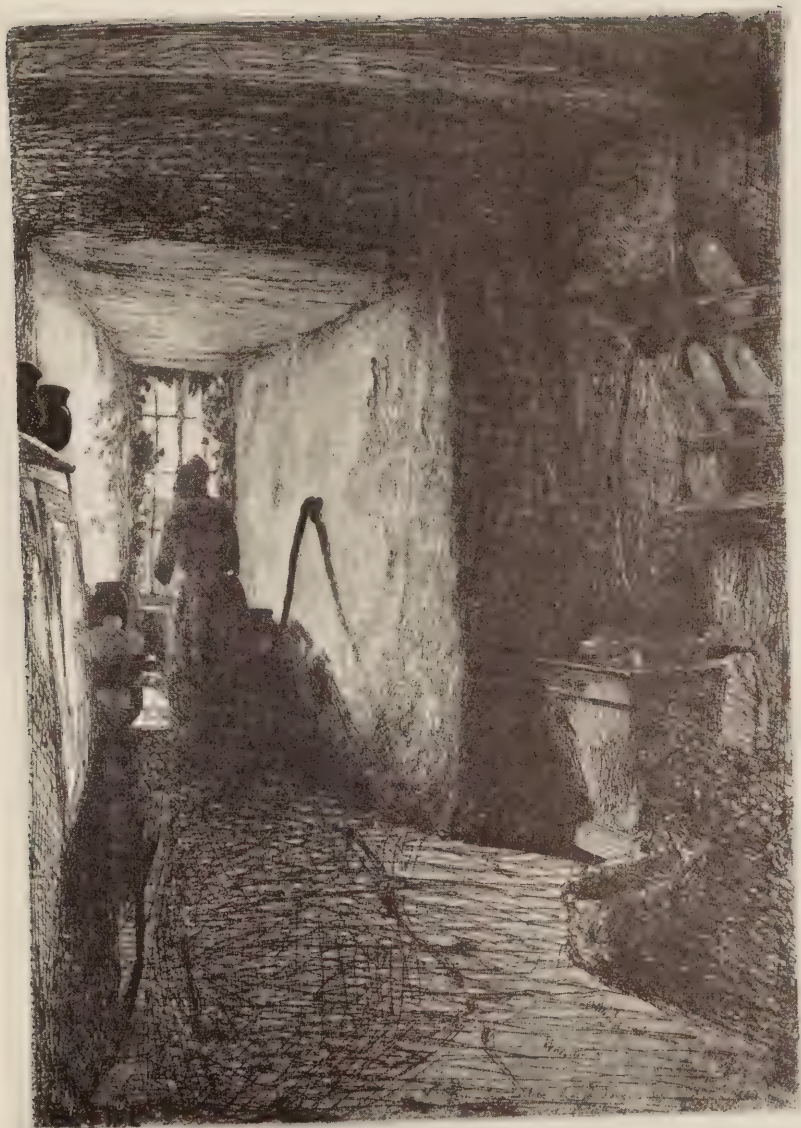
[See illustration]

### WHISTLER, JAMES A. McNEILL

146. ANNIE SEATED. *Etching.*  
*Kennedy No. 30. Second State of two. Signed in the plate. GOOD*  
*IMPRESSION.*

### WHISTLER, JAMES A. McNEILL

147. THE FORGE. *Dry-point.*  
*Kennedy No. 68. Fourth State. FINE IMPRESSION on thin paper.*



[NUMBER 145]



[NUMBER 148]

WHISTLER, JAMES A. McNEILL

148. THE PALACES. *Etching.*

*Kennedy No. 187.* Second State of three. Proof, signed with the pencil butterfly. VERY FINE IMPRESSION on Japan paper with margin.

VERY RARE. One of the "Twelve Etchings".

[See illustration above]

WHISTLER, JAMES A. McNEILL

149. THE BALCONY. *Etching.*

*Kennedy No. 207.* Seventh State of eleven. Proof, signed with the pencil butterfly on the tab at the bottom. VERY FINE IMPRESSION.

VERY RARE. One of the "Twenty-six Etchings".

[See illustration opposite]





[NUMBER 149]

WHISTLER, JAMES A. MCNEILL

150. THE BALCONY. *Etching.*

*Kennedy No.* 207. Ninth State of eleven. FINE PROOF with the pencil butterfly on the tab at bottom. A pencil note on the back, presumably in Whistler's hand, describes this as "*Intermediate state—unpublished—7 proofs only.*"

VERY RARE. One of the "Twenty-six Etchings".

WHISTLER, JAMES A. MCNEILL

151. LAGOON: NOON. *Etching.*

*Kennedy No.* 216. Third State of three. Proof, signed with the pencil butterfly on the tab at the bottom. FINE IMPRESSION.

One of the "Twenty-six Etchings".

WHISTLER, JAMES A. MCNEILL

152. THE FORGE: PASSAGE DU DRAGON. *Lithograph.*

*Way No.* 72. Proof, signed with the pencil butterfly. FINE IMPRESSION.

With the stamp of Miss Birnie Phillip, Whistler's sister-in-law and executrix of his estate.

WHISTLER, JAMES A. MCNEILL

153. SAVOY PIGEONS. *Lithograph.*

*Way No.* 118. FINE IMPRESSION on old paper, with the butterfly signature in the stone.

With the stamp of Miss Birnie Phillip, Whistler's sister-in-law and executrix of his estate.

WHISTLER, JAMES A. MCNEILL

154. THE SHOEMAKER. *Lithograph.*

*Way No.* 151. Proof on India paper, with the butterfly signature in the stone.

WOODBURY, FLETCHER, AND OTHERS

WOODBURY, FLETCHER, AND OTHERS

155. EIGHT PRINTS.

"Tide Rip, Portsmouth" and "Seven Birches", by Woodbury; "Beauvais Cathedral", "Tittlewick, Sussex", and "Old Houses, Gloucester", by Fletcher; "Le Pont Louis Phillippe, Paris", by Bejot; and others. Together eight pieces, all signed proofs.

## ANDERS ZORN

Swedish: 1860-1920.

### ZORN, ANDERS

156. ROSITA MAURI. *Etching.*

*Asplund No. 34.* Third State of five. VERY GOOD IMPRESSION. *Very rare.*

### ZORN, ANDERS

157. GIRL WITH A CIGARETTE: II. *Etching.*

*Asplund No. 62.* Second State of two. Presentation proof, signed in pencil and inscribed to Loys Delteil. FINE IMPRESSION. *One of twenty-five copies printed on large paper with watermark of a lily on a shield under a crown.*

From the Delteil sale.

### ZORN, ANDERS

158. EARLY. *Etching.*

*Asplund No. 262.* Only State. Proof, signed in pencil. FINE IMPRESSION.

### ZORN, ANDERS

159. CROWN PRINCESS MARGARET OF SWEDEN. *Etching.*

*Asplund No. 264.* Second State of two. Proof, signed in pencil. FINE IMPRESSION.

### ZORN, ANDERS

160. BALANCE. *Etching.*

*Asplund No. 287.* Proof, signed in pencil. GOOD IMPRESSION.

### ZORN, ANDERS

161. AGAINST THE CURRENT. *Etching.*

*Asplund No. 288.* Second State of two. Proof, signed in pencil. FINE IMPRESSION. Framed.

{ END OF SALE }

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